

## Studsoc speaks

by Molra Ambrose

Yesterday's Students' Society's bi-annual general meeting was poorly attended and at times tense, with most of the questions being asked by *Daily* staffers. Twenty-five students faced members of the Society's Executive and Council for a question and answer period on campus issues.

Issues raised by spectators included the Student Initiated Referenda (SIR), cutbacks, McGill's place in the Québec student movement, divestment of university funds from South Africa-based companies, the political vs. non-political role of Students' Council and the general function of Students' Society.

Vice President External Affairs Benjie Trister came under attack from several students about alleged mismanagement of club funds and lack of participation in external affairs projects.

### Financial confusion

Asked about the budgets of the South Africa committee (SAC) and the El Salvador committee (ESC), two external affairs groups, Trister said confusion was due to a misunderstanding by the organizations. According to Trister, the groups did not understand until recently that ESC and SAC have to split \$500 between themselves and another external affairs group, the cutbacks committee. Neither organization had a clear idea of its annual budget until last month.

He said that SAC has asked for an increase in its budget which is being reviewed by the Executive committee before its approval by the Joint Management Committee, the financial decision-making body of Students' Society.

### Cutbacks

According to Trister, the third committee slated to share this budget currently has no members. "We have not filled all the seats on the committees yet. The nominating committee is still filling positions. It takes a lot of time," he said.

Vice President University Affairs Peter Dotsikas said representatives are working on cutbacks with administration officials.

Trister said Student Initiated Referenda (SIR), which would permit students to have campus-wide votes on major issues, was being incorporated into the new Students' Society constitution. The constitution will be ready for Council's ratification before December 1st. After Council's approval, the new constitution must be passed by Senate.

Last spring SIR was approved by a campus-wide vote. To gain official sanction for the package, SIR had to be passed by Senate. However, the SIR did not include the right of Senate to veto an issue passed by the students. Members of this year's executive, although they had not taken office at the time, circulated letters to Administration and academic members of Senate urging them to vote against the proposition, saying that students had not had time to properly read the proposal before voting on it at the polls.

Executive members-elect also pointed out to senators that their right of veto was not included in the package. Consequently, the SIR package was referred back to Students' Council.

### Student referenda

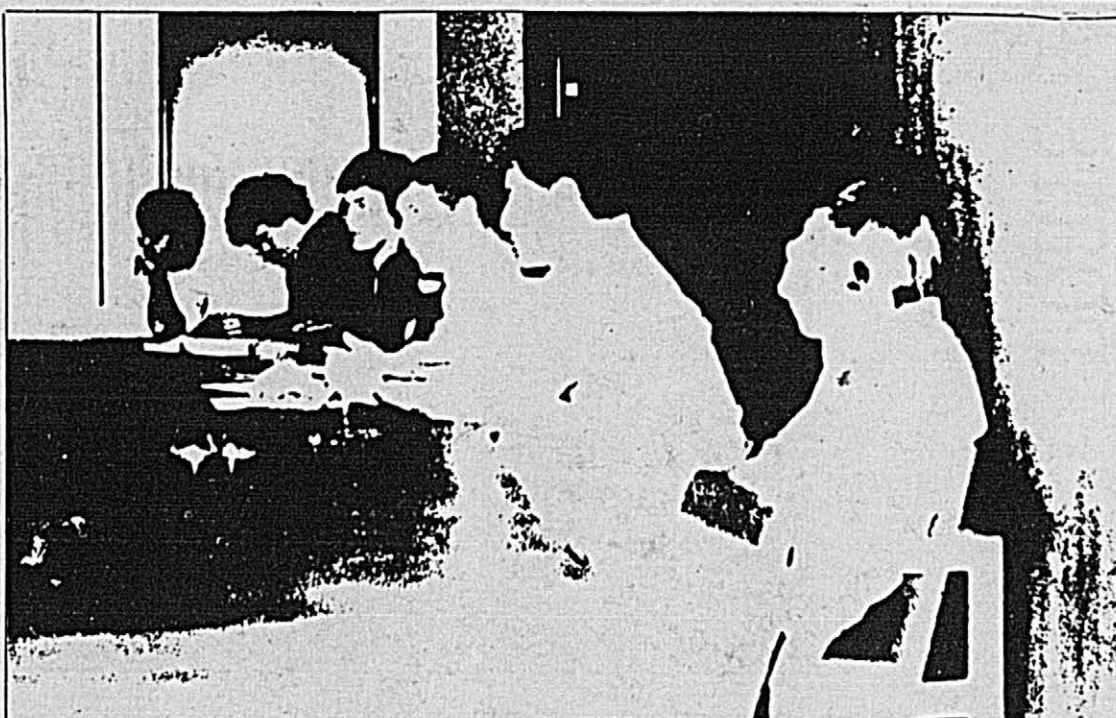
Yesterday Trister said, "The real question in Senate was whether students had had an opportunity to see the question or not. The letters were sent to try and correct this."

Speaker of Council Steven Matthews noted, "The judicial board voted clearly that the referendum passed by students was legal and binding."

Students also questioned Society priorities of spending \$20,000 over a two-year period on renovations in Gertrude's when they have an outstanding debt to the university of \$450,000.

Vice President Internal Affairs Bruce Hicks said, "The supply with whom we have a contract is making the renovations to increase business. Also, bookstore profits may cease to come to the Students' Society and that could be the difference between being in the red and being in the black this year."

All members of the Executive declined to give the exact amount of the honoraria they receive for their positions, but Trister said he earns \$187.50 in every check, giving him an annual salary of \$1,500.



While fiercely denying the existence of "black and white issues", the Students' Society executive members found the existence of Students' Society itself in question during yesterday's general meeting. In quest of meaning, from right to left, Bruce Williams, Bahram Massoudi, Bruce Hicks, Peter Dotsikas and Steven Matthews.

## Library goes high-tech

by Timothy Gouldson

The McGill University Library system has taken another significant step in the direction of the "Micro-Computer Revolution". The current innovative Micro-catalogue will eventually be superseded by an "on line" catalogue system designed to include circulation functions as well.

According to Head of Reader Services of the Undergraduate Library, Honora Shaughnessy, student reaction to microfiche book hunting has been quite encouraging so far, regardless of the fact that students must now look in two places if they do not have a book's date of publication. The Microcatalogue contains items dated after 1979.

But how can the Library system invest \$24,000 in innovative cataloging technology in times of massive government funding cutbacks?

According to Director of Libraries Marianne Scott, the adoption of the Microcatalogue

will present "a major saving in staff who file the catalogue cards equaling \$65,000. The \$24,000 is equivalent to what is spent on catalogue cards, therefore it does not represent an increase in library expenditures."

Scott points believes there are several advantages to microfiche cataloging in addition to keeping staff costs down. For instance, prior to its implementation the McLennan Library possessed the only union catalogue, "now a copy of the Union Catalogue from 1979 will be available throughout the system and in fact, faculty may also acquire their own copy if they wish. The Microcatalogue will also be instrumental in saving money in the Reference section for other Universities and professional institutions may also obtain a copy."

By virtue of the Microcatalogues operation, (ie. loose fiche and the relative fragility of the reader), it would

seem that maintenance would pose some problems. However, Miss Scott points out that, "cards get worn and blurred but fiche have more durability." On the question of fiche getting misfiled Miss Scott states, "it could happen in the card catalogue as well."

Miss Shaughnessy indicates that as of now, "no fiche have been missing, although some have been misplaced and these are filed again nightly. For the average their needs are immediate, therefore they are not interested in taking the index."

As to the fragility of the viewer Miss Shaughnessy indicates "Bell & Howell have assured us it is the most sturdy model; thus far there have been no breakdowns or vandalism."

When new titles do arrive, according to Miss Scott, they will be included on "cumulative supplements" to be produced bi-monthly which will be eventually re-cumulated every 12 to 18 months. "New titles which arrive between new supplements may also be recorded on slips of paper and placed next to the catalogue. The individual libraries are presently discussing this factor."

Both agree the Microcatalogue appears to be a success, although they were somewhat apprehensive at first. Workshops were planned for instructional purposes but the lure of the display screen helped students to catch on quickly. According to Miss Shaughnessy, "feedback would have been great if the system was on line especially from those who have already been exposed to computers."

## No decision on ghetto landlord

by Nancy D. Kingsbury

The case of landlord Lawrence Schacter vs. five of his student tenants has *not* been resolved.

The case involves Schacter's desire to evict some of his student tenants on rue Durocher. The landlord asserts the tenants have established a "rooming house" in the unit that has been rented from him. According to Schacter, the fact that only one of five tenants signed the lease and is collecting payment for rent from the other four constitutes a "rooming house." Other complications include confusion by the Régis de Logement in inter-

preting Québec subletting law.

No decision on the case was made by the Régis today because other morning cases ran over their allotted time (one was yet another Schacter affair).

The clerk at the Régis was instructed to reschedule the original case on a day when there are no other cases on the agenda. The date, however, has not yet been set.

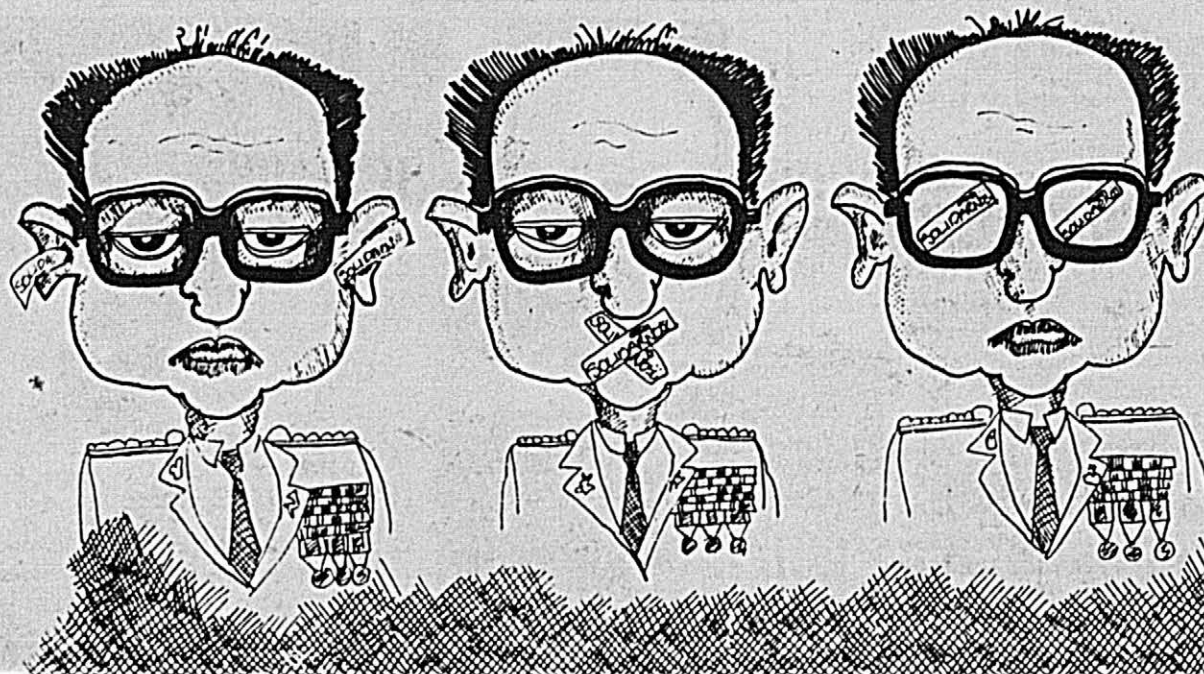
Negotiations between the parties involved might begin soon though, as the tenants are currently paying their rent to the Régis, and not to their landlord since the case is under legal consideration.



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MICHAEL ALLEN



## Today

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*The Waltz of the Toreadors* by Jean Anouilh.  
8 p.m. in Moyses Hall, Arts Bldg. Tickets \$4.50/\$3.50. Reservations 392-4637 between 3-7 p.m.

**McGill Ski Team**  
Dryland training today 5 p.m. in the Wrestling Room, Sir Arthur Currie Gym.

**Redpath Hall Concert**  
John Grew, organist, with musicians of SMAM and Tafelmusik. Free tickets from Radio Canada 1400 Dorchester Blvd. East, or at the door if left. 8 pm, Redpath Hall.

**Amnesty International**  
Last general meeting this term. Movie will be shown: "Prisoner of Conscience." 4 p.m., Room 425 Union Bldg.

**FREE (NFB)**  
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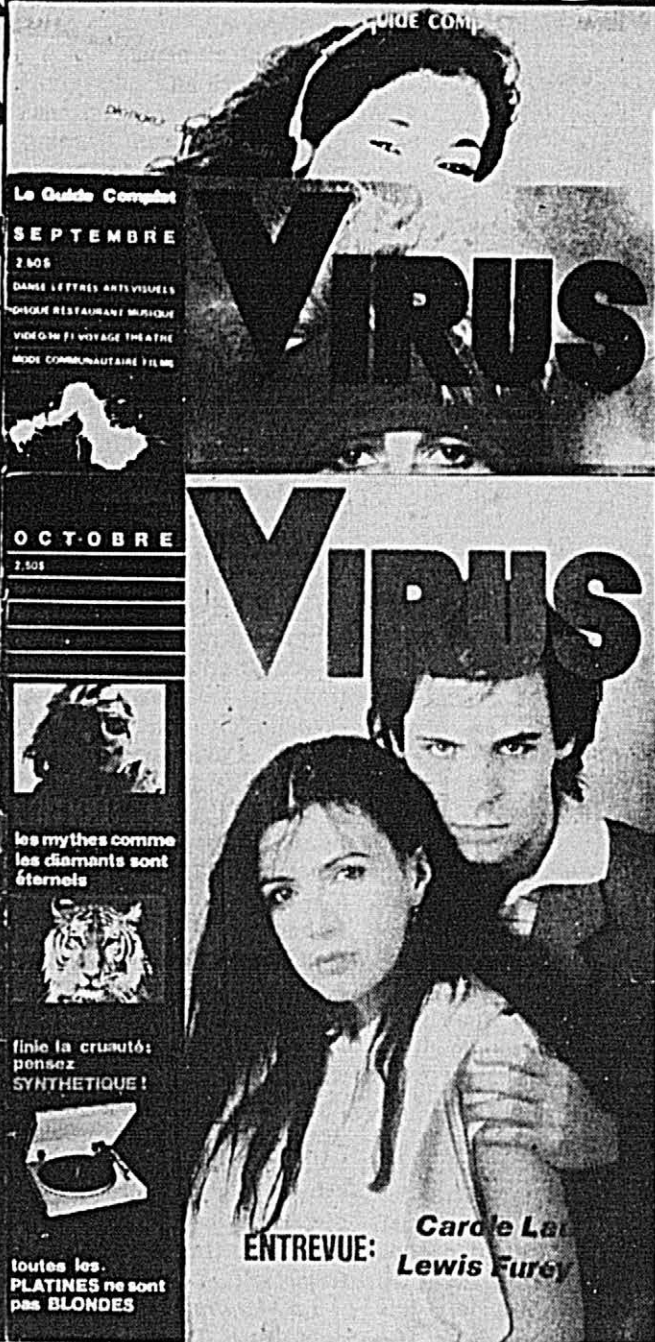
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# VIRUS



by Martin Siberok

For thousands of Montrealers the word virus has a positive connotation, being synonymous with information. Like most major cities, Montreal has an alternative entertainment guide, which covers film, theatre, music, dance and art. This magazine, a monthly, possesses the contagious name of *Virus Montréal*, originally chosen to convey the idea of information infiltrating the city, thereby undermining the then existing established cultural order.

During its 4 1/2 years of existence, *Virus* has undergone numerous changes in presentation and format. But it has not veered away from its aim of servicing Montréal with a comprehensive entertainment guide.

In the spring of 1977, a group of visual artists decided to try their luck with a new venture and publish an art magazine. Since they were involved in an art co-operative, *Véhicule Art*, promoting artists and shows, their decision was prompted by the fact that they had become acquainted with printed material. As promoters they had also accumulated an enormous amount of documentation, easily used as the contents for the magazine.

What emerged from their decision was *Virus International*, a trilingual (French, English, Italian) art forum, which was distributed through the international art network in Europe and the United States. Though the response was very positive, the magazine lasted two issues, a decision made by the publishing collective, known as *Ultra Virus*.

*Ultra Virus* had become disillusioned with the "art world," with its elitist airs and incestuous circuit. The decision was made to direct the newly established magazine towards a different market by turning it into a grass-roots publication.

The idea was to produce an arts information magazine for the Montréal area, promoting the fringe of the local art world, especially video and performance art, as well as covering mainstream events.

The first issue of *Virus Montréal*, with 2 1/2 thousand copies being printed, appeared in March 1978. *Virus* quickly caught on since it filled a need that Montréal was lacking: a magazine that catered to a more alternative scene, with emphasis on events never mentioned in the established press.

When they started out, *Ultra Virus* had little knowledge of the publishing world and held an aggressively anti-commercial position. Since then, however, things have changed, with *Ultra Virus* becoming more seasoned over the years, and realizing that due to financial realities they have to be more business-minded to stay alive.

Experience has made them aware that advertising is a crucial aspect of any publication. In other words they now direct the magazine at an audience that has money to spend, and consequently attract the necessary advertisers.

The result of these changes was *Virus*'s first all-glossy standard size issue last September, with 30,000 copies being printed. The response to the new format has been overwhelmingly positive as indicated by an increase in sales: a feat that can only be praised in these times of failing magazines and newspapers.

The new format is indicative of present economic realities. The formerly strong base provided by local advertisers (restaurants, boutiques, bars), can no longer support the magazine, since many of these places are suffering financially and several have recently gone bankrupt. Now over 50 per cent of the advertisers in the magazine are national (Labatt, Sennheiser, Rodeo Jeans).

Though money is a necessity for the magazine's existence, *Ultra Virus* admits that lucrativity is not their only intent. *Ultra Virus*'s primary consideration is to give the public what they originally set out to do: the dissemination of accurate information on cultural events.

This goal has been maintained over the years since *Virus* has been able to attract a group of dedicated workers, including journalists (Jacques Lanctot, Rober Racine, Fulvio Caccia) and photographers (some of Montréal's best, who have little opportunity to publish their artistic material).

*Ultra Virus* strongly maintains that the magazine is "something different." Though *Virus* is a guide, a lot of emphasis is placed upon the lay-out: the visual aspect. While most other guides are extremely reference-based, *Virus* is essentially a visual publication. The choice of photographs is very important, and *Ultra Virus* has never shied away from using an entire page for one picture.

The magazine is made up of three distinct parts. Half of the space is taken up by the guide, which consists of free public service announcements. Putting this section together consumes much time, energy and money, as each section requires two people to compile all the information and proof-read it three times for accuracy.

Then there is the cultural section made up of reviews and articles (on film, theatre, books etc...), where the editorial staff does not compromise their opinion. And finally, there is a "better-living" section, with articles on travel, fashion, audio-visual products, and shopping, wherein many of the advertisers are discussed.

With this last section, *Ultra Virus* feels it has found a way of accommodating the advertising world without compromising the contents of the magazine—their original aim.

As far as politics are concerned, views are expressed in an indirect, rather than a direct, fashion. The political section "Agitprop" of the earlier issues was dropped at a time when copy needed to be cut, this also included the radio and the television sections. Political views are now emphasized in its cultural coverage (i.e. in a write-up on Third World films or political cabaret) and in its features, such as the recent articles on El Salvador and Lebanon.

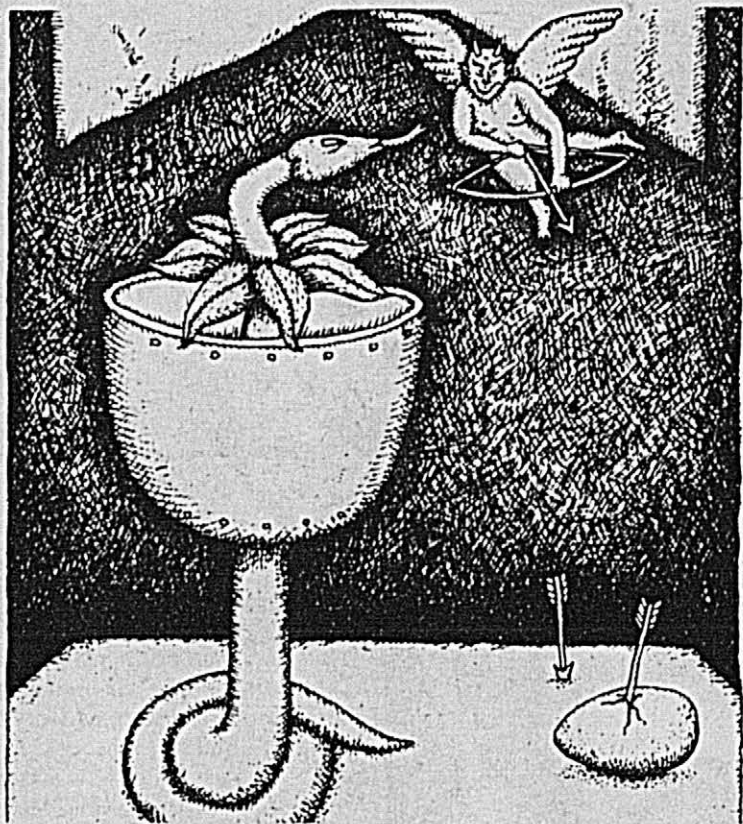
If a political section were to be incorporated again, it would be kept to humanitarian and civil rights issues, including rights for animals. (*Ultra Virus* is vegetarian).

The difference is immense when comparing the first issues of *Virus Montréal* to the most recent one. The alternative magazine consisting solely of listings and pictures (as well as a few ads) has been replaced by a slick, artistic and colourful magazine that is appealing, informative and worth the monthly investment. *Virus Montréal* clearly reflects the work and dedication put into it by a group of people ready to provide a much needed service for Montréal.

## Infecting the city

the supplement





## Sippie's back

by Jim Little

Sippie Wallace sings the blues with a verve that belies her age. Born in Houston, Texas in 1898, she is one of the last of a generation of black women singers that included Bessie Smith, Alberta Hunter and Ida Cox.

During the 1920s Wallace moved to Chicago and began her career recording for Okeh, one of the three major labels of the time. She also sang on recording dates with Louis Armstrong, Sidney Bechet, Johnny Dodds and others. Since the 1930s Sippie Wallace has retired and then returned several times to recording and touring.

This time it is largely because of Bonnie Raitt, who sings and plays guitar on this album, that Sippie Wallace has recorded again. Their association dates from the late sixties when both were managed by Dick Waterman, who also represented Mississippi Fred McDowell, John Hurt and Son House. Raitt frequently appeared in concert with these artists, developing a keen interest in the blues, and later recorded some of their compositions. Wallace's return to recording may also have been inspired by the success of Alberta Hunter's recent comeback.

*Sippie* captures much of the spirit of the places (including New Orleans and Chicago), and the times, that Wallace has lived in and through. When she asks "I'm going up the country, do you want to go?" in *Up the Country Blues*, she sings with an intensity that comes from having been there and back, and an urgency that this may be her last chance — and ours, too.

The overall mood of the album is upbeat, not bluesy in the melancholic sense. *Won't You Come Over to My House* has a playful swagger to it. *Everybody loves my baby* is a nod in the direction of New Orleans with its jumpy cakewalk feel. In fact, a lot of New Orleans flavours this album, especially through the use of clarinet, tuba, banjo and cornet on several tracks.

Raitt's contribution includes a dialogue with Sippie in *Woman be Wise*, some tasteful slide guitar on the stripped down version of *Suitcase Blues*, and vocals on the chorus of the album's clos-

ing track, *Mama's Gone Goodbye*. Only in this last piece does Raitt sound out of place; somehow the two voices are not compatible.

Sippie Wallace's treatment of Irving Berlin's *Say it isn't so* has a more jazzy feeling than the rest of the album. It's a smoky ballad, in the tradition of Billie Holiday, complete with a horn evoking the memory of Lester Young.

It's unfortunate that the recording industry still uses the star system to sell records. An artist with wide appeal (good sales but not necessarily good talent) is encouraged, while an artist with fewer album sales is not given promotional support. Often the latter is a blues artist, a jazz musician or a progressive group. Many are woefully under-recorded and under-exposed. For blues artists, it sometimes takes a popular Broadway play (such as *Eubie* or *Ain't Misbehavin'*), a zealous promoter (like John Hammond) or a younger musician (like Raitt) to encourage the rediscovery, recording and releasing of albums by neglected artists.

As Sippie sings, "I really knows how."

## Antidote to a grey day

by Susan Keys

*La Mandragore* — the latest offering of the Théâtre du Nouveau Monde — demonstrates a masterful grasp of theatrical elements, which combine to create a rich and entertaining spectacle. This wacky portrait of Renaissance Italy displays the award-winning talents of playwright and director Jean-Pierre Ronfard.

The play contains a mixture of bawdy humour, sight gags, disguise, mistaken identity, parody, and hilarious verbal and visual anachronisms. After last year's monumental cycle of six plays, *La vie et mort du roi boiteux*, Ronfard has returned to a more conventional theatrical idiom with *La Mandragore*.

Ronfard's tale, based on Machiavelli's play *La Mandragola*, is in the Boccaccian tradition of the sex farce. Nicia Calpucci is a pedantic and lifeless husband who frustrates his young wife. Despite his own desire for children, Calpucci scrupulously interprets Church edicts governing the purpose (procreation) and frequency (once a month) of sexual intercourse. A lustful young man named Callimaco is obsessed with Calpucci's wife Lucrezia, and concocts a scheme to satisfy his desires. He is aided by the obtuse, gullible husband, and by other stereotype farce characters such as a willing servant maid, a worldly and rather amoral mother-in-law, and a corrupt monk. With their help, Callimaco achieves his end: bedding Lucrezia.

The play's intrigue hinges on the legend of the mandragore flower, thought to cure female infertility. The mandragore combines fecundity and death, however: the first man to sleep with a woman who has ingested the essence of the mandragore is destined to die, since the plant's deadly properties have been transferred from the woman to himself.

*La Mandragore* is also a parody of its own genre. The actors make numerous asides and contemporary allusions. Calpucci despairingly admits that he has tried everything to remedy his childlessness, even going so far as to make a pilgrimage to Ste. Anne de Beaupré.

This satiric distancing is reinforced by many anachronistic visual details: a fire extinguisher appears in the alchemical laboratory of "Doctor" Callimaco; a lawnmower is parked in Lucrezia's otherwise quite correct Renaissance

garden; and there is an electric doorbell at her front door.

The play's action is counterpointed by a chorus, whose comments are delivered in musical form. Composer Catherine Gadouas has created some lovely four-part harmonies, sung *a cappella* by the chorus of two men and two women.

Guy Neveu's set is as full of surprises as an advent-calendar: entire rooms materialize out of nowhere throughout the play. In the opening scene the set's wooden buildings, initially rather spare, are rapidly complemented by a mass of colourful banners hanging from the ceiling of the theatre, and an exquisite and accurate background maquette of the city of Florence.

These elements are 'called into being' at the musical command of the chorus. The set's terra-cotta colour scheme echoes the orange tiles of the roofs of Florence; and the costumes subtly combine the red, white and green of the modern Italian flag.

*La Mandragore* is performed with panache and exuberance by a first class troupe of actors who are obviously enjoying themselves. Normand Chouinard gives an energetic and farcically mannered performance as Callimaco. Normand Lévesque is highly amusing as the monk Bartolomeo, who interprets Church teachings to suit the exigencies of the moment.

Bartolomeo's pragmatic interpretation hints at the criticism of the Church so prevalent in Québec literature. Lévesque is rivalled in scene-stealing only by Janou Saint-Denis, who plays Lucrezia's mother as the stereotypical québécois matriarch.

*La Mandragore* is a gloriously entertaining celebration of theatre. Its underlying commentary on modern sexual mores is muted; it takes a back seat to the play's affirmation of life, and its unashamedly self-conscious manipulation of theatrical cliché and spectacle.

*La Mandragore* is a happy antidote to theatrical minimalism and grey realism, and is well worth seeing. If you are under twenty-five years of age, tickets can be obtained for as little as four dollars, half an hour before curtain time — champagne quality at Baby Duck prices.

*La Mandragore*. Written and directed by Jean-Pierre Ronfard. Playing until December 13 at the Théâtre du Nouveau Monde, 84 ouest, rue Ste-Catherine.



From the left: Jennifer Clibbon, Greg Campbell, Paula Rosen, Josh Morris, Denise Poray, and Chris Ives. Players Theatre will be presenting Sondheim: a musical review of the works of Steven Sondheim playing tonight through Sunday at Players Theatre (third floor). Showtime is at 8:00 pm.





# Aislin: words and pen

by Chris Cavanagh  
and Michael Allen

Working in Quebec City, doing portraits and caricatures of tourists, Terry Mosher began to sign his work with his daughter's name: Aislin. It stuck.

The Supplement interviewed him recently at his Montreal office.

**Supplement:** You mentioned Kazner earlier. Did you get started in *The Realist*?

**Mosher:** No. It wasn't in *The Realist*; it was a rock magazine in New York called *Cheetah*. What happened essentially was that I went to New York, after graduating from art school and I knocked on Krazner's door. He looked at my material and said there's potential here and got me work with *Cheetah*; which was great. They didn't pay me much, but it didn't matter in those days.

A few weeks later I came back up to Montreal and I think people were impressed with the idea that I had had something printed in New York and I immediately started doing material for *The Montreal Star*. And subsequently within a month or two I was working for absolutely everybody in town including *The McGill Daily* and *Logos* which was the underground publication at the time. It was a very active time.

**Supplement:** Did you plan to become a political cartoonist?

**Mosher:** I thought I'd like to be a political cartoonist but it wasn't that concrete. I was just doing drawings for people and I didn't know if I had it to become a political cartoonist at the time. I thought you had to have some sort of special knowledge and it was only later that I found out I had it already. A certain knowledge of dealing with bureaucrats and having to pay the rent and this sort of thing which is essential to becoming a good cartoonist.

I don't know any cartoonist who has a degree in political science. They begin to understand the system too much. They are sort of frustrated with the system and they reflect that in their cartoons.

**Supplement:** A certain level of misunderstanding is necessary?

**Mosher:** Pessimism. They're going to fuck you if they can.

**Supplement:** What is your history with *The Star* and *The Gazette*?

**Mosher:** In a nutshell, I started out freelancing for *The Star*. If they offered me a job I took it. In '71 I decided to go to Europe for a year, on a Canada Council grant. I came back from Europe and joined *The Gazette* and have been there ever since.

**Supplement:** What do you think of *The Gazette*?

**Supplement:** But do you hope people will develop an awareness of issues?

**Mosher:** I think there's a difference; as Terry Mosher I have political ideals and views and I vote a certain way; but as Aislin I'm always looking for the Achilles' heel of the situation. Of course I want it to be a better world for my kids, but at the same time professionally as a cartoonist I'm quite pessimistic about it.

**Supplement:** Do you find that there's an increasing awareness to the 'isms' - sexism, racism and things you just can't paint or draw anymore?

**Mosher:** There's far more of an awareness. But that's sort of a polite cocktail circuit awareness, I think, and I do cartoons on that. It's very important to get that sort of aspect in, and I'm doing a weekly cartoon now for the *Toronto Star* on what's in and what's out. One night it might be 'sex is in' or 'beer is in' or 'breasts are out.' I mean it's all tongue in cheek stuff. But a lot of this is comment on this cocktail circuit concern.

**Supplement:** Have you ever encountered the kind of antagonism Nixon had for Herb Block from editors or people in political positions?

**Mosher:** Politicians. Sure they've had problems in terms of some politicians who have reacted badly to certain cartoons, but you can't worry about that sort of thing. To a certain extent it's almost your job. They've threatened lawsuits and that sort of thing, but I really don't care, I'm not out there to please them.

NEWS ITEM: CITY HALL MAY TRY TO LIMIT NUMBER OF PETS.



AISLIN  
SELF-CARICATURE

**Supplement:** Do you see a new generation of artists coming?

**Mosher:** Not yet. I wish I could say I did but I don't see them yet. I don't see it in journalism overall. There isn't a columnist doing as good a job as Fotheringham — a younger one. But hopefully that will change over the next few years.

**Supplement:** Do you think that's because when new things came out in the sixties it was a turbulent time and people were very active; the seventies seem to be a slow time.

**Mosher:** And a great concern with money. And I think in journalism itself the papers aren't taking the chances that they did in the late sixties. I think Mark Starowicz called *The Montreal Star*, at the time that I got started, as being on a liberal acid trip. Which it was. But it allowed me and several other people to get started doing outrageous things. If that hadn't have happened I'd probably be driving a truck right now.

**Supplement:** Do you think it has to change?

**Mosher:** For the sake of good journalism it has to. Mind you it might all be going into broadcast journalism. There's the smell of death about print. So perhaps people are directing themselves in that way. When you think of the satire that is suddenly appearing on television, in things like *Second City TV* and *Saturday Night Live* and so on, yeah, it's a little healthier there.

**Supplement:** Do you think there's a need for new publications?

**Mosher:** Most definitely in Canada, sure, we don't have the equivalent of *Esquire* or *Rolling Stone* or *National Lampoon*; we don't have any of those. The only goddamn national publications we've got are *MacLean's* and *Saturday Night* and the *Globe and Mail*. A pretty humorless lot.

**Supplement:** How do you treat your responsibility as an artist to the public?

**Mosher:** I'm responsible to myself, alright! And I expand that to perhaps a dozen people I draw for. And I draw for those people and they're my audience. Then you expand those twelve people by

a thousand or twenty thousand. And they are not the same sort of people; some sell insurance, some are writers. You get a kind of common denominator. But if it changes... then back to driving a truck.

**Supplement:** Is there any community of cartoonists?

**Mosher:** Yeah, there is, because there are so few of us! There is an association and they have a convention once a year, believe it or not. And talk shop.

**Supplement:** Do you think there is an increasing responsibility from the newspapers for the artists?

**Mosher:** No, they'll screw you if they can. You have to walk in, and say: "No, I know this guy is in such and such a situation..." It's only common sense. But if they could pay me twenty thousand a year less, they would. Wouldn't you? Nice guys don't run papers.

**Supplement:** Is there much cross between cartoonists; ideas and such?

**Mosher:** No I don't think so. The Pros have their own ideas and develop their own styles. There are any number of people out there stealing ideas but the Pros don't do that.

This guy, Roach, should be shot at the *Sunday Express*. He'll use my 'ears' and Peterson's 'nose' and MacPherson's 'idea', in one cartoon. It doesn't even make me angry, it's just embarrassing, to see somebody do that to political cartooning, because it's such a good art form. If somebody can't even come with their own ideas, they should quit. There is nothing wrong with influence, initially, but eventually you are going to come up with your own approach and your own ideas.

**Supplement:** Where do you see yourself going now as an artist?

**Mosher:** I'm going to finish today's cartoon.

**Supplement:** Thank-you very much.

Terry Mosher will be at Paragraph Bookstore (2065 Mansfield St.) on Friday for a signing of his newest book, *Stretchmarks*, between 1:00 and 3:00 pm.



## Brighten Your School Daze

## Write for the Daily Special Education Issue

Why are you at school? Who is teaching you what and why? How do you cope? Write about it for the issue coming Nov. 24th. Talk to Peter, Tony, Richard...ou bien, parlez à Bianca...at the Daily, Union B03.

## Today

Continued from page 2

**McGill Players**  
Present **SONDHEIM** Musical Revue featuring the words and music of Stephen Sondheim. 8:00 p.m. in the Players Theatre 3480 McTavish (3rd floor).

**The Food Economy of Central America and the Caribbean**

"The Guatemalan Peasantry: The Struggle for the Use of the Land." Speaker: Prof. G. Lovell (Queen's University). 12 noon. Centre for Developing Area Studies, Macdonald Harrington Bldg, Rm. C103E.

**East Asian Public Lecture**  
Professor Victor Koschmann, History Dept. Cornell University, Ithaca, will speak on "Postwar Ideology & the 'Body' Politic in Japan". Arts Council Room, Arts Bldg, 4:30 p.m.

**German Students' Assoc.**  
Join us for Stammtisch in new surroundings! PAM PAM, 1425 Stanley St. from 9 p.m. on.

**Detour**  
Screwdriver Night, \$1.00. 9:30-10:30. 3935 University.

**Anthropology Lecture**  
Ms. Molra McCaffrey, on "Lithic Analysis and the Interpretation of Prehistoric Sites from the Quebec Sub-Arctic Region." Leacock 720, 4:30-6 p.m.

**Gays and Lesbians of McGill**  
Representatives from Montréal gay groups are coming to tell you about their organization and what it can do for you. Integrity, Dignity, Nache, Gay Info and lots more.

**Environmental Society**  
Meeting in Room 415 at 7:00 p.m.

**Ploughshares McGill**  
Murray Thompson, Ploughshare's National Coordinator will speak on the topic of ACTION FOR DISARMAMENT and will present a film. Entertainment and bar to follow.

**Food Drive**  
For Montreal refugees. Please bring tinned goods (meat, milk, vegs, etc.) and dried goods. Union foyer, 9 a.m. to 5 p.m. Continues until Friday.

**McGill Christian Fellowship**  
Pot luck dinner at 6:00 p.m. Basement of Diocesan College, on University, across from the engineering bldg.

**AISEC McGill**  
General Meeting, 4 p.m., Room 310, Union.

**McGill Film Society**  
2001: A Space Odyssey tonight in L132. Admission: \$1.50.

# Enter the Long Distance HELLO AGAIN Sweepstakes

## 2 fabulous Ford Mustangs left to be won! One could be yours!

Dave Pierce of The British Columbia Institute of Technology, Burnaby, B.C., our first winner, will soon be sitting in the driver's seat of North America's favourite sporty car, and knowing it's all his. On this second drawing, December 15, 1982, it could be you. Imagine phoning the folks back home to say "Hello Again. Guess what! I've won a Ford Mustang!" Enter today! And watch for the 3rd draw, February 15, 1983.



### Contest Rules

1. To enter and qualify, correctly answer the quiz printed on the official entry form and mail to: The Long Distance "Hello Again" Sweepstakes, Box 1405 Station "A", Toronto, Ontario M5W 2E8. Contest will commence September 1, 1982. Mail each entry in a separate envelope bearing sufficient postage.
2. There will be a total of three prizes awarded. Each prize will consist of a 1983 Ford Mustang "GL" 2-door automobile (approximate retail value \$9,122.00 each). Prizes must be accepted as awarded, no substitutions.
3. Selections will be made from among all entries received by the independent contest judging organization on October 21 and December 15, 1982 and February 15, 1983. Entries not selected in the October 21 or December 15, 1982 draws will automatically be entered for the final draw, February 15, 1983. One car will be awarded in each draw.
4. Selected entrants must first correctly answer a time-limited, arithmetical, skill-testing question in order to win.
5. Sweepstakes is open only to students who are registered full or part-time at any accredited Canadian university, college or post-secondary institution. Complete contest rules available in the Grab-It envelope at selected campus bookstores or by sending a self-addressed, stamped envelope to TransCanada Telephone System, 410 Laurier Ave. W., Room 950, Box 2410, Station "D" Ottawa, Ontario, K1P 6H5.
6. Quebec residents: All taxes eligible under la Loi sur les loteries, les courses, les concours publicitaires et les appareils d'amusements have been paid. A complaint respecting the administration of this contest may be submitted to the Régie des loteries et courses du Québec.

### The Long Distance "Hello Again" Musical Quiz.

Long Distance keeps friendships up-to-date, romances alive, memories vivid. Use your imagination and come up with the names of three songs that remind you of calling Long Distance. Enter their names in the spaces provided. Good luck!

Name \_\_\_\_\_ Song No. 1 \_\_\_\_\_

Address \_\_\_\_\_

City/Town \_\_\_\_\_

Prov. \_\_\_\_\_ Postal Code \_\_\_\_\_ Song No. 2 \_\_\_\_\_

Tel. No. (your own or where you can be reached) \_\_\_\_\_

University attending \_\_\_\_\_ Song No. 3 \_\_\_\_\_

**Long Distance**  
TransCanada Telephone System



### LIVE ENTERTAINMENT

Thurs., Fri: Folk & Blue Grass  
Sat: JAZZ  
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how many more weeks?



# Classified

Ads may be placed through the Daily Ad office, Room B17, Student Union Building, 9 a.m. to 5 p.m. We must have your ad by 11:30 a.m. in order for it to appear the next day.

McGill students: \$2.00 per day. For 3 days, \$1.75 per day; more than 3 days, \$1.50 per day.

McGill Faculty and staff: \$3.00 per day. All others: \$3.50 per day.

The Daily reserves the right not to print a classified ad.

## 341 - APTS., ROOMS, HOUSING

Apartment to share - Female looking for same. Large flat, \$160.00/month. Come to 3541 St-Famille or leave your no. at 849-8206 (weekdays).

Clean Spacious 4-1/2, \$450 a month includes heat & water tax. Corner of Dr. Penfield and de la Montagne. 849-2538 (evenings, week-end).

ROOMMATE WANTED To share large 7-1/2 Westmount flat. Over 25, preferably female, with a sense of humour. RENT: \$253 per month. STARTING: December 1, 1982. Call Don at 931-5690 around supertime or 273-2695 anytime.

Graduate Student requires accommodation commencing winter semester (January 1983) within walking distance of McGill campus. Forward particulars to Brian G. Langlois. Esso Plaza - 2117, 237-4th Ave. S.W. Calgary, Alta., T2E 0H6

Wanted - One female to share 6-1/2 until end of June. \$78.00/month, heating not included. Call Diane 495-4486 after 5:00.

Roommate wanted to share nicely furnished, bright 5-1/2. St. Denis, Metro Sherbrooke, 200\$ per month (utilities included), available immediately. Preferably: someone around 30 and non-smoker. 845-2070.

Piano Studio - Fully furnished 1-1/2 bed sitting room with stereo on Pine Ave. Ideal for music student. \$250 per month. Sublet Jan. 1st-April 30th. 849-4424.

## 343 - MOVERS

Remember Woodstock? You mean you weren't there? Woodstock II Party Friday night at Molson Hall. Purple Haze (Alcohol and Grape Juice) will get you back in time.

## 350 - JOBS

SUMMER CAMP: Section heads, Specialists for computers; electric guitar, swim, sail, windsurf, tennis, basketball, judo, gymnastics, pottery, calligraphy, drama, canoe. MINIMUM \$800 plus room, board, laundry. Pripstein's: 481-1875.

## 352 - HELP WANTED

Amateur Entertainment sought for Downtown Restaurant-Bar. Cash prize to best performance. If interested in participating, call 274-9417, 1-5 p.m. or 933-7985.

Profitable Business Opportunity - Start without capital. For information (514) 486-9570 after 4 p.m.

Profit Sharing Opportunity in new research co. Electronic skills, low frequency oscillator, laser transmission, micro circuits. Call Lyn Davignon 1-514-264-3398, 7-8 p.m.

## 354 - TYPING SERVICES

Typing - top quality, fast service, good rates - call 653-8350.

Professional Typing - Downtown Location. Bilingual. Translation/Resumes. IBM Selectric, Bond Paper, \$1.50/pg. Same day service available. Pat. 935-2105.

Typing of Manuscripts, theses, etc. Grammatical editing, (syntax, spelling). Professional quality, speed & accuracy. \$1.45/page. Call Ileana: 934-1420.

Typing. Good rates. Flat rate for large jobs (50 pages & over). 845-0004.

## 356 - SERVICES OFFERED

Desk, table, bookshelf, platform for mattress, etc. made to suit your budget. Handyman available for repairs. Near campus. Please call 849-5861.

McGill Daycare. One opening available for a 2-1/2-year-old child starting December 1st/82. (Call Marilyn or Olga - 392-4557)

## 358 - WORK WANTED

Quality Downtown Haircuts for McGill students. From \$9.00. Call Gino or Robert at 844-3309.

## 361 - ARTICLES FOR SALE

COMPUTER Sinclair 2X81 BASIC computer with 16K memory pack. 3 months old, \$150.00. Call Morrie between 5 and 7 p.m. 747-2175.

Christmas Shopping? Try a "Massage Certificate". For info., contact Mr. Eaves, Downtown Y.M.C.A., 1450 Stanley (849-8393, loc. 301) (M-F. 11-8) (Sat. 11-3).

Exxa Military Surplus: Have you ever visited a military boutique? Try us! 1210 St. Denis near St. Catherine.

Fur Coat (Raccoon), winter coat. Raincoat plus various other clothing. Low prices. Size 5-7. Call between 5 & 8 p.m. 679-6010.

Chair & Stool \$40, 2 large cushions \$25, grain grinder \$15, Sanyo 4 channel decoder amplifier \$75, leather working kit, \$25. 843-3240 evenings.

## 365 - WANTED TO BUY

Wanted - Used copy of Sociobiology by Wilson. Call 849-2575 after 8 p.m.

## 367 - CARS FOR SALE

FAST LADA, '81, 37,000 km., 7 Radial Tires, Fabulous sound system - 9" Blaupunkt speakers; Ziebarted. Bonus, two travelling spare part kits. Call 282-9330.

## 372 - LOST & FOUND

FOUND: Ladies' watch in Lea 12. To identify and claim, call or drop by the Debating Union office, 392-8909.

LOST Thurs, Nov. 11th: one black and gold Schaeffer fountain pen. If found, please call 286-0426 for a REWARD.

## 374 - PERSONAL

Black male student 23 years old, looking for female companion, 21 and over. Any race or nationality. Call after 7:00. Ask for Tony 637-4321.

Dear C.B. There is only one happiness in life, to love and be loved. Yours always, P.B.

## 380 - COURSE

## 381 - NOV

## DETOUR?

## 383 - LESSONS OFFERED

Test Anxious? The McGill Counselling Service is offering a group geared to those students overly anxious about taking tests. If interested call: 392-5119.

English Tutoring Service. Private tutoring sessions. "At home" tutoring available. Proofreading. English translations. 3465 Côte des Neiges, No. 52, Montreal. Tel.: 933-8106.

Tutoring wanted for elementary grade student attending French school 4 nights per week in St. Leonard area. Call (day) 870-3744 (eve.) 324-1145.

Guitar Lessons. Jazz, folk, classical. All levels. Ross MacIver. 843-3240.

## 385 - NOTICES

Drinking, Dancing and Debauchery at Douglas! Come to our 3-D Party Saturday, November 20th from 10 p.m. to 2 a.m. Try our "Iron Butterfly" - the drink for a new dimension!

Pakistan Students Association presents a seminar on current affairs in South Asia. Dr. Nasir Islam (U. of Ottawa) will speak on "Pakistan at the Crossroads" on Friday, 19th Nov. at 7 p.m. in Room 26, Leacock Building. All are welcome.

LIFE, is it falling apart around you? For living problems, try Emotions Anonymous. Every Wednesday. 3484 Peel St., 3rd floor. 8:00 p.m.

Richard Pryor Live on the Sunset Strip presented by the McGill Comedy Club. Friday, Nov. 19, 7:30 p.m. in FDA Auditorium. Admission \$1.50.

PORTUGUESE STUDENTS ASSOCIATION invites ALL to its 1st Annual Dance. DOOR PRIZES included. November 20, 8 p.m. \$5.00 & free drink. 40 Jean Talon East. Info. call CUPSA 879-8009.

Wilson Bentley - The Snowflake Man Public lecture by Duncan C. Blanchard. Monday, November 22, 1982. 7:30 p.m. Leacock 219. Free admission.

## 387 - VOLUNTEERS

Volunteers needed to work with intellectually and physically handicapped children in a swim-gym program in Chomedey. One hour, Sundays. No experience needed. Call Andrea 688-8961.

Any volunteers interested in dealing with foster home kids, meeting this Monday Nov. 22 at 2 p.m. in Otto Maass 112 or call Rudy 737-3181.

## 389 - MUSICIANS WANTED

Top 40 dance band needs lead guitarist immediately. Back up vocals an asset. Lots of work (\$\$\$). For more info call 735-7253.

MUSICIANS NEEDED to record demo-tape. Required are: guitarist, bassist, drummer and keyboardist. Type of music is rock and soft-rock/MOR. If interested, call Ken at 849-8276 anytime.

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## Liberation Books

## NEW TITLES

- Itations of Jamaica, by Farist Zaddi
- Guide to Third World Business; put out by Control Data
- Capitalism for Beginners, by Lekachmen and Van Loon

Also: Journal of African Marxists, South-east Asian Chronicle, Covert Action, LAWG Letter

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## Causes and treatment Anorexia Nervosa and Bulimia

## PUBLIC MEETING

NOV. 24, 7:30 - 9:30 p.m., Queen Elizabeth Hotel

Speaker: David Garner, Ph.D., Clinical Psychologist, leading Canadian expert on causes and treatment of Anorexia Nervosa and Bulimia.

Registration \$15.00

Also full-day conference Nov. 25

For more information: 735-1388. Bonnie Reich, Conference Consultant.

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# WANTED

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## Students' Society Nominating Committee Applications

are hereby called for the following appointed positions

### Official Observer at ANEQ

1 Student with a background in Québec University relations  
(working knowledge of French an asset)

### Official Observer at RAEU

1 Student with a background in Québec University relations  
(working knowledge of French an asset)

### Official Observer at MACA

1 Student with a background in Québec Anglophone CEGEP relations  
(working knowledge of English an asset)

### External Affairs Department Advisory Committee

3 Students to assist in examining the Québec student movement

### Committee to Coordinate Student Services

3 Students for the Counselling Board  
3 Students for the Advisory Committee on the Handicapped

### Program Board

### Welcome Week Coordinator 1983/84

The Welcome Week Coordinator will chair a large committee of volunteers. He or she will ensure that all activities planned for the Welcome Week period are properly organized and encourage maximum participation by McGill students, especially those students at McGill for the first time.

\*It is Students' Society policy to re-open positions automatically when the exact quantity (or fewer) apply.

"General Application" forms are available from the Students' Society General Office, Room 105 of the Student Union, 3480 McTavish Street.

Completed applications must be submitted to Leslie Copeland, Operations Secretary, Students' Society General Office, NO LATER THAN 4:30 P.M., TODAY.

**Bruce M. Hicks**  
Chairperson  
Nominating Committee

**Restaurant**  
**McGILL**  
**Pizza**

7:00 am - 2:00 am  
7:00 am - 3:00 am  
(FRI & SAT)

BREAKFAST  
SPECIALS  
7:00 am - 11:00 am

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by/de Jean Anouilh

NOV. 17-20 8 p.m.

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McGill University

réervations: 392-4637 3-7 p.m.

tickets/billets: \$4.50

\$3.50 students/étudiants  
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groups

available at/dsponible à: Student Union Box Office  
3480 rue McTavish or at the door/à l'entrée

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McGill Players Present

## SONDHEIM!

A Musical Revue Featuring  
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DEC. 6  
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JAN. 10/83  
(SBC)

MARCH 7/83  
(JPL)

MARCH 21/83

- \*JOSHUA WALETSKY, film archivist, director "Image Before My Eyes": THE YIDDISH FILM AND THE YIDDISH FILMMAKER: A PERSONAL VIEW
- \*PROF. EUGENE ORENSTEIN, McGill: "THE TRANSFORMATION OF A LANGUAGE AND A CULTURE: STRUGGLES FOR MODERNITY"
- \*PROF. DAVID ROSKIES, Jewish Theological Seminary of America: "THE SHTETL UNBOUND: DEFINITION, STRUCTURE AND TRANSFORMATION OF THE TRADITIONAL COMMUNITY"
- \*PROF. IRVING HOWE, author World of our Fathers: "ATTITUDES OF A CHANGING WORLD EXPRESSED IN EAST EUROPEAN LITERATURE"
- \*RUTH RUBIN, folk singer, ethnomusicologist: "MELODIES OF JEWISH IDENTITIES IN EASTERN EUROPE"

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